Bewitching Models in the Midsummer Millinery.

BONNETS DRAPED AND FRILLED

Large Crowns, Drooping Brims and Lots of Roses.

retty Results of Parisian Experiments with the Headgear of the Directoire -The Bennets Delectable for Wear With Sheer Summer Frocks-The Scarf on the Hat-Old Time Shapes Revived -Hat Strings on Many of the Midmmmer Models-Flowers in Millinery

The millinery shops have been more ineresting during June than they usually are so late in the season, and women who had flattered themselves that their summer supply of hats was secured early have vielded to temptation and bought at least

that period and have evolved many quaint fantasies and a few undeniably charming creations; but they have not confined themselves to Directoire times in their search for inspiration and have seized upon picturesque ideas wherever found.

orims or narrow, but a majority of the midsummer hats are moderate in size, though exceptions are numerous. The most conspicuous of the late models, because the most attractive, are the draped and frilled bonnets of net, tulle or lace, recalling vaguely the much abused bébé

One can have high crowns or low, broad

hat of other years and built up on much the same lines as the Charlotte Corday. The new shapes are very high of crown and usually very large of crown too. The brims vary in width but in all cases droop sharply, and since the bonnets sit low upon the head, as do all the hats of the season. the plaited frills of these brims fall softly around the face and over the low chignon

in the back. Naturally they are not becoming to all women. They seem to belong by right to pretty faces, or at least to piquant faces; but where they are becoming they are as delectable as anything ever devised for wear with sheer summer frocks.

Sketches of a few of these bonnets are given here, but no two or three of them

to experiment with the fashion ideas of knots in a big soft bow at the left side, and a cluster of small pink roses nestles among the falling frills on the other side.

Another hat displayed in the same Fifth avenue shop has a big draped crown of net and lace, a brim of leghorn and a simple frill of lace falling over this straw brim cuite to its edge. The brim droops sharply an around and is quite wide at the back, but narrows toward the front, running in sharply at the centre front so that it is not more than two or three inches wide at this point.

This shaping of the brim is popular throughout the province of the bonnet, and is becoming because it leaves the front hair and brow uncovered, while furnishing a soft clinging fulness around the sides and back of the head.

The width of the back brim or frills varies, but often the frills fail almost to the shoulders, while on other models they do not fall below the tips of the ears.

These shapes, as may be imagined, require most skilful wiring in order that the faills may fall in the correct and graceful lines and that the crown drapery may have the right support. In fact this new old bonnet in its really successful form calls for a designer who is an artist, and workers capable of materializing his ideas. Clumsily made, such creations are hopeless, and the contrast between the models exhibited in the pink rose buds, two of the buds falling toward the right, two toward the left.

Another net and lace bonnet has ex-quisite wild roses and their foliage around the crown among the fluffy folds. Tiny pink roses and forget-me-nots set in oval garlands on a wide band of black velvet surround another of the full draped crowns Roses and mignonette, roses and jasmine, roses of all colors and sizes and kinds, the milliner uses them all, and any and every flower is combined with the roses. Several beautiful hats from a famous

Parisian designer have wide drooping brims of leghorn or white chip and medium high crowns. Around the crown are massed roses, and a veil of thinnest chiffon or gauze is draped over the crown, partially veiling the roses and falling low in the back.

This hat owes its success partly to grace of line and drapery but still more to lovely color effects. One model, for instance, in white chip, had its roses of pale pink, creamy at the heart, and the veil was of a delicate hydranges blue which took on point lavender tints where it fell over the plnk.

Before we leave the theme of the draped and frilled bonnets mention must be made of certain piquant models whose high draped crowns are of rose flowered gauze. Creamy, coarse net, sometimes almost as deep as butter color, is draped lightly over this flowered stuff and the frills around

light blue ribbon had a fringe of tiny pink ide falling out over the brim from under the enciroling ribbon.

Another old time shape that consorts

charmingly with a pretty face and a muslin frock is of flexible straw, somewhat high crown and moderately wide brim. This brim is woven straight, and instead of being shaped to droop in front and back it is bent downward at the sides and left straight in front and back, or, rather, slightly curved upward in poke fashion, because of the ownward drooping aides.

A swathing scarf of soft silk knotted at the left side and a cluster of flowers set down on the brim on the right side, causing it to droop even more pronouncedly, are the usual trimming for these hats, though there are variations of course. The pret-tiest we have seen were simple little affairs in fine leghorn with a flat smooth facing of pink to within two inches of the brim's edge, a scarf and bow of pink and a bunch of small pink roses, but some of these hats have strings brought down over the falling sides and knotted loosely under the chin.

Strings appear on many of the midsummer models for beauty, not for service. Sometimes the two strings come out over the side brims and tie loosely under the chin. Again they are brought forward from the back, or one long scarf end of ribbon or tulle is brought forward across the shoulder and thrown loosely backward over the other shoulder.

Wide brims of white chip in the popular shape, drooping on one side and rolling on the other, are smartly associated with full draped crowns of English openwork embroidery. A wide scarf and knot of black taffets often trims such a hat, and one chie model has a wreath of cornflowers and wheat instead of the scarf.

A hat in this same shape, but entirely of white chip, is trimmed in soft pink ribbon and lace. One wide ribbon is folded around the very top of the high crown and knotted at the side. From beneath it falls a plaited frill of fine lace covering the sides of the crown. A similar ribbon is folded around



LACE CAPELLINE

the bottom of the crown, and from beneath it a plaited frill of lace falls out over the

Many levely flowers enter into the midsummer millinery, and though roses stand at the head of the list, geraniums, wistarias, lilacs, poppies, jasmine, iris, begonias, dahlias, mignonette, forgetme-nots and a host of other blossoms are put to effective use.

One wide brimmed hat of fine Italian straw has its entire top covered by iris blossoms in many exquisite shades of lavender, purple, yellow and white, the outlines of the low crown being entirely concealed. At one side is a big soft knot of rich purple.

Hats of rough white straw faced with green and trimmed entirely in quantities of spraying mignonette are cool and pretty midsummer models, as are others with brims of white straw and trimmings of white issmine and green ribbon or velvet.

The feathery seed balls of dandelions have been wonderfully reproduced by the makers of artificial flowers, and beautiful all white hats are effectively trimmed in these and in clouds of white tulle, the whole indescribably fragile and charming.

Tulle is, though perishable, one of the most successful trimmings for the midsummer hat, and a cloud of tulle with one or two big roses nestling among the folds s always a charming decoration. White



straw faced with color and trimmed in white tulle and roses echoing the color of the facing makes a smart hat, and artist milliners attain lovely results by using tulle in delicate shades of several colors on one hat. A lovely leghorn from Carlier is swathed in a cloud of tuile—faint pink and vellow and blue and lavender-which looks almost iridescent and has at the left side a cluster of wonderful iris blooms

Frills of lace set under the brim and falling on the hair are a recent fancy more odd than pretty as a rule. The idea comes straight from Directoire days and is often associated with other features of Directoire millinery—the high crown, a brim bent down at the sides and narrow in front with

a poke suggestion and ties under the chin.
Less radical and bizarre but on the same lines are high crown leghorn hate shaped like the one just described, but without a frill under the brim and often without ties. Some very pretty things of this kind are trimmed simply in a wide, soft scarf of blue silk, draped around the very high crown and almost covering it, and a great bunch

of pink roses. Flowered silk and flowered ribbon play a considerable part in the midsummer mil-linery, and delightful hats of fine white straws, wide brimmed and high crowned, are faced with flowered silk and trimmed simply in big scarfs of flowered silk tied in

clever bows at the left side. Feather trimmings, and ostrich, osprey and egrets in particular, are heaped upon dress hats even for midsummer wear, but of these we have had much to say before one or two importers have been showing now, and of the cretonne hats, which are one a number of them in leghorn and other of the summer fads, we shall speak at an-

LUCINDA'S EXPERIENCES. She Thinks Her Life is Getting Dull When

Only Little Things Happen. "Isn't it strange," said Lucinda, "that nothing seems to happen to me any more? You know how many exciting experiences used to have, but now nothing happens

to me at all and life seems very dull. "But now, when I come to think about it, since I last saw you I have had one little experience, not exciting, but novel, and perhaps you'd like to hear about that.

"You know Claude? My brother Claude? Well, Claude is married now, and night before last he and Mrs. Claude were up to dinner, where I had been invited too, at a house in a part of the town where people still live in houses and where folks still sit out on their doorsteps after dinner in these warm evenings to enjoy the air.

"And we were all sitting out like that here when along came one of those big hand organs that two men drag around on wheels, one man turning the crank and the other making the collections when they stop to play. And this hand organ stopped in front of our house and played a tune or two, and then the collector came up the steps and we all put something in his hat, and then what do you think Claude does?

"Why, he walks down the steps after the collector and walks over to the hand organ and gives the man turning the crank something and takes the crank himself and the hand organ man lets go and Claude keeps the wheel going, so that the music never stops, and then Claude grinds the organ;

stops, and then Claude grinds the organ: while the regular organ grinder danced and the collector went on collecting and the neighbors looked on.

"And do you know Claude did very well. Very well. Why, I don't know but what he did as well as the regular organ grinder, and that surprised me, because I thought that turning one of those organs must be very hard. They have a lot of works in them, you know, and I thought turning the orank must be very hard; but when I saw how easy it was for Claude I thought I'd like to try it and so I went down the steps and took Claude's place at the crank.

"And really I was surprised to find how easy it was. Why, it was just as easy as could be. But easy as it was I found that it was rather difficult to keep it turning evenly, so I ground out two or three tunes. When I got to the end of a tune the regular grinder would stop dancing and come and shift one of those catches that you see on the end of the organ to change the tune.

the end of the organ to change the tune. And it was fun to start a new tune, and fun anyway to hear the music come tum-bling out as you turned the crank. "And I've wondered since if it wasn't

sort of fun for the organ grinder too to have somebody spell him so, and Claude says he thinks it is, but he thinks it pleases him perhaps more because the amateur

swells the revenue.
"Not a very wonderful experience, that, but maybe you'll think it better than

USES OF VANITY. A Personal Blessing Vouchsafed to Man, Thinks Mr. MacBlink.

"The longer I live," said Mr. MacBlink. the more I think that the greatest personal blessing vouchsafed to man is personal vanity.

"Do the mighty snub us? We smile and think that we are better than they. Are some men richer than we? Why, we know for some we could have made twice their money with half their chance. "Are we homely? We think we are

handsome. Why, the men we see, old and young, looking in the mirrors in the sides young, looking in the mirrors in the sides of the elevated cars are proud of their hair, proud of their neckties, proud of their clothes, proud of themselves from the fields to their toes.

"They may live narrow lives, and if they only knew it, with no hope of ever getting out on the broad road; but they are satisfied with, more than that, they are vain of themselves. And what a blessing!

"Are we not content to wear cheap clothes because in our fond vanity we think that we

because in our fond vanity we think that we ourselves give to them an air of distinction?
So in many instances.
"And does not the same hold true as well

The does not the same noid true as well to our views of all our belongings? Do we not think that our broken down, rattle-trap, dingy old automobile is really the fastest machine on the road if we would

only once unshackle her? Don't we think that our lumbering old clumsy gaited six minute horse could go in 2:22½ if we dared fo give him his head? Don't we think that our yacht or our power boat could make anything else in the water look like thirty, yes, like twenty or even fifteen cents if we were once disposed to show what it could really do?

"Do we not think that our chickens are really the very best specimens of their breed, and do we not think that ours is the finest lawn? And our children! Do we not all think that our children, whatever they may be, are the finest children that ever were born?

"It is so of many things, and all these are cheerful, happy, helpful notions that even the most timid and shrinking of men may cherish. Our vanity is not only a protector and a shield, it is for us a castle within whose walls we can dwell in serenity and security, in sweet satisfaction with ourselves; and in a world so full of things that otherwise would jar us, is not this a great blessing? Many a man's lot in life has been softened, has been made happy, by his harmless personal vanity."

BUYING IN SMALL AMOUNTS. Problem of the Butcher in Light House keeping Neighborhoo

"The man who runs a grocery and fruit store with a meat market attachment in a light housekeeping neighborhood is always sure of his share of funny experiences, said a man who has just this sort of job in

upper Manhattan. These light housekeeping customers take more of our time in proportion to the money they leave with us than any other class, but they keep us so smused, and they're usually so young and pretty and jolly, that we never thin, of really getting mad at them.

"Buying steak to fit the skillet is a light housekeeping proposition we're often up against. What we call Delmonico steaks are the best for this, and they're favorites with all the women who play the light housekeeping game. We take the bone out and skewer the steak up so it'll just out and skewer the steak up so it'll just fit their pan, and they go off smiling. One girl brings in a plate just the size of her skillet, so we make the steak at the plate. We get so used to selling just two chops' that we take a small purchase like that quite as a matter of course.

"I remember the day before Thanksgiving a pretty little thing came in with her tape measure. She said she wanted to buy a small turkey. The turkey must be just the size to fit into a pan which just went into her oven, and she'd brought along

be just the size to fit into a pan which just went into her oven, and she'd brought along the tape measure to make sure. I told her I'd never seen such a small edition of our national bird and that she'd better compromise on a chicken. She was a good deal disappointed, but we found a fine chicken that went into her pan with a couple of inches to the good. Then she had me look over a big basket of sweet potatoes to find some 'nice, long, slender ones,' because she wanted them to just fit around the chicken in the pan. She bought just four.

the chicken in the pan. She bought just four.

"Cheese is another thing the light house-keepers always go slow on. They'd rather buy a few cents worth every day than have a crumb left over for a stray mouse to nibble on. Lots of stores object to selling less than a pound, but when a pretty girl appeals to you for 'just five cents worth' and perhaps to make up for it plunges recklessly and gets four eggs and a quarter of a pound of coffee at the same time—who'd have the heart to refuse her?

"These hair splitting calculations aren't often necessary on account of lack of money.

often necessary on account of lack of money, but just because there's no place to keep leftovers."

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PICTURESQUE SUMMER HATS one more hat since the latest things in

midsummer millinery were seen. For they are altogether bewitching these late season models, things quite apart from the hats to which we have grown accustomed during the springtime. Not that spring shapes and trimmings are out of date. Far from it, but the usual weighing and balancing of experimental modes has taken place, certain models have been found good and retained; others have been found wanting and relegated to the undiscriminating buyers.



have given a new aspect to some of the familiar shapes, and moreover a host of new ideas or of new variations upon old ideas have been sent across seas to us

within the past month. Having noted the emphatic favor accorded to Directoire modes, the Parisian milliners as well as the Parisian dressmakers have turned their attention chiefly within their prescribed lines or of their

airy grace and exquisite colorings. Dotted net is much used for the big. draped crowns and plaited frills, the latter edged with lace, or, in certain chic models.

bordered by a very narrow line of white

fancy straw, supple enough to fall into the plaiting of the frills. Plain nets of various lines, from coarse butter color filet to finest white fulle, are in order for the bonnet, and the frills may be entirely of plaited lace instead of net.

Combinations of net or lace and straw are also in vogue for such bonnets as those under discussion. The top of the large high crown, for example, may be of rough, light, pure white straw. The sides of the crown are covered by a wide, full, loose puff of net through which a wide scarf of

pink radium is run. Two overlapping plaited frills of the net form the drooping brim, the tiniest of straw edges bordering these frills. The silk scarf

the cheaper places is an object lesson in millinery art.

Scarfs of blue, pink or black silk appear ipon a large number of the net and lace bonnets, but flowers are in most cases used to supplement the scarf trimmings, and occasionally flowers alone are used.

Roses are first favorites in millinery this

year, and indeed throughout the province of dress. Rose color in all its delicious shades is the season's color par excellence; rose designs are liked in figured stuffs, roses great and small trim the hats.

One bonnet of dotted net has a large crown and rather narrow brim frills. A wide flat bow of ciel blue taffeta is set on the front, almost hiding the brim, and through



can give an idea of the variety achieved | really smart shops and those shown in | the face are of net and lace. A rose pink scarf and spray of pink roses are used for trimming these hats.

Black gauze flowered in pink was the material for a French hat with draped crown and wide brim over which the flow-



orim was bound in narrow black velvet and drooped in front and back. Black velvet encircled the grown and fell in streamers at the back, and a cluster of pink roses was thrust through the velvet ribbon in

Hats of this class, with rather wide, straight brim drooping in front and back and with encircling scarf and streamers, are more of Second Empire character than of Directoire period, but they are pic-turesquely simple with summer frocks, and fine, flexible straws. One in leghorn with